



SEM Newsletter

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SEM 2012 Annual Meeting Call for Proposals

The 2012 Joint Annual Meeting of the Society for Ethnomusicology, the American Musicological Society, and the Society for Music Theory will be held on November 1-4, 2012, in New Orleans at the Sheraton New Orleans Hotel ... [more on p. 17](#)



Internet Resources

The SEM Website

<http://www.ethnomusicology.org>

The SEM Discussion List: SEM-L

To subscribe, send email message to: LISTSERV@LISTSERV.INDIANA.EDU. Leave subject line blank. Type the following message: SUBSCRIBE SEM-L *yourfirstname yourlastname*.

SEM Applied Ethnomusicology Section

<http://www.appliedethnomusicology.org>

SEM Chapter Websites

Mid Atlantic Chapter

<http://www.macsem.org>

Mid-West Chapter

<http://sem-midwest.osu.edu/>

Niagara Chapter

<http://www.people.iup.edu/rahkonen/NiagaraSEM/NiagaraSEM.htm>

Northeast Chapter

<http://www.necsem.org>

Northwest Chapter (SEM-NW)

<http://www.music.washington.edu/ethno/semnw.html>

Southeast-Caribbean Chapter

<http://otto.cmr.fsu.edu/~cma/SEM/SEMSEC02.htm/>

Southern California & Hawai'i Chapter (SEMSCHC)

<http://ethnomus.ucr.edu/semscc.html>

Southern Plains Chapter

<http://katchie.com/semsouthernplains/Pages/SEMsouthernplains.html>

Southwest Chapter

<http://www.u.arizona.edu/~sturman/SEMSW/SEMSWhome.html>

Guidelines for Contributors

- Send articles to the editor by email
- Please send faxes, disks, or paper copies only as a last resort.
- As of January, 2011, the Newsletter no longer accepts advertisements.

Copy Deadlines

March issue February 15
May issue April 15
September issue August 15
January issue December 15

The Society for Ethnomusicology and the SEM Newsletter

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The SEM Newsletter

The *SEM Newsletter* is a vehicle for exchange of ideas, news, and information among the Society's members. Readers' contributions are welcome and should be sent to the editor. See the guidelines for contributions on this page.

The *SEM Newsletter* is published four times annually, in January, March, May, and September, by the Society for Ethnomusicology, Inc., and is distributed free to members of the Society.

Back issues, 1981-present [Vols. 14-18 (1981-84), 3 times a year; Vols. 19-32 (1985-1998), 4 times a year] are available and may be ordered at \$2 each. Add \$2.50/order for postage.

Address changes, orders for back issues of the *SEM Newsletter*, and all other non-editorial inquiries should be sent to the Business Office, Society for Ethnomusicology, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, IN, 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.

SEM Membership

The object of the Society for Ethnomusicology is the advancement of research and study in the field of ethnomusicology, for which purpose all interested persons, regardless of race, ethnicity, religion, gender, sexual orientation, or physical ability are encouraged to become members. Its aims include serving the membership and society at large through the dissemination of knowledge concerning the music of the world's peoples. The Society, incorporated in the United States, has an international membership.

Members receive free copies of the journal and the newsletter and have the right to vote and participate in the activities of the Society. Life members receive free copies of all publications of the Society. Institutional members receive the journal and the newsletter.

Student (full-time only) (one year)	\$40
Individual/Emeritus (one year)	
income \$25,000 or less	\$60
income \$25,000-\$40,000	\$75
income \$40,000-\$60,000	\$85
income \$60,000-\$80,000	\$95
income \$80,000 and above	\$105
Spouse/Partner Individual (one year)	\$35
Life membership	\$1200
Spouse/Partner Life	\$1400
Sponsored* (one year)	\$57
Institutional membership (one year)	\$115
Overseas postage (one year)	\$22

*Donated membership for individuals and institutions in soft-currency countries. Send sponsorship letter with dues (\$35) and postage (either \$10 Surface rate or \$25 airmail) to the SEM Business Office.

Ethnomusicology: Back Issues

The Society's journal, *Ethnomusicology*, is currently published three times a year. Back issues are available through the SEM Business Office, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, IN 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.

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Ethnomusicology Sites

American Folklife Center

<http://www.loc.gov/folklife/>

British Forum for Ethnomusicology

<http://www.bfe.org.uk>

The British Library, World and Traditional Music

<http://www.bl.uk/wtm>

Christian Musicological Society of India

<http://www.thecmsindia.org>

Ethnomusicology OnLine (EOL)

<http://umbc.edu/eol> (home site)

International Council for Traditional Music

<http://www.ictmusic.org/ICTM>

Iranian Musicology Group

http://groups.yahoo.com/group/iranian_musicology

Music & Anthropology

<http://www.muspe.unibo.it/period/MA>

<http://research.umbc.edu/eol/MA/index.htm>

Smithsonian Institution Websites

<http://www.folkways.si.edu>

<http://www.festival.si.edu>

<http://www.folklife.si.edu>

Society for American Music

<http://www.American-Music.org>

UCLA Ethnomusicology Archive

<http://www.ethnomusic.ucla.edu/archive>

University of Washington Ethnomusicology Archive

<http://www.music.washington.edu/ethno/index.php?page=archives>

People and Places

Judith Lynne Hanna (University of Maryland) delivered a keynote address, "The Power of Dance: Theatricality and Performativity," at the 2010 Spectacular Performance and Knowledges International Symposium at the Université Libre de Bruxelles. (The symposium papers are published in French: André Helbo, ed., *Performance et saviors*, Brussels: de Boeck, 2011.) Hanna presented "Striptease Spectators: Live and Imaginary" at the 2011 Spectacle Vivant et Interdiscipline International Colloque at the Academie Royale de Belgique, 2011. In addition, as an Invited Scholar to the Erasmus Mundus Joint Master (Nice Sophia Antipolis, Paris 8 Saint Denis, Frankfurt Am Main, Université Libre de Bruxelles) in Performing Arts study, she gave a short lecture/practicum course on "Semiotics of Dance—The Body Sounding Off," drawing upon her discoveries about the meaning of dance from her field work in Africa, on US playgrounds and in US theatres and exotic dance clubs.

Alyssa A. Pereira is working on a paper that explores the Battle of Apollonian and Dionysian influences in San Francisco Bay Area Hip-Hop while attending San Francisco State University. Future work will be under the umbrella of New York University.

Lamprini Gioti has released several articles at (website) <http://www.outreachethnomusicology.com> concerning rebetika music and will conduct a workshop at the Second Biennial Euro Conference in Musicology in Cyprus this September. He is also working on a project with polyphonic songs from Epirus.

Alyson E. Jones was awarded the ProQuest Distinguished Dissertation Award at the University of Michigan for her dissertation, "Playing Out: Women Instrumentalists and Women's Ensembles in Contemporary Tunisia."

Victoria Lindsay Levine has been named the Christine S. Johnson Professor in Music at Colorado College, where she has taught ethnomusicology since 1988. Levine's research focuses on Native North American musical cultures.

Ruth Hellier-Tinoco is taking up a Faculty position at the University of California, Santa Barbara, joining Professors Scott Marcus, Tim Cooley, and Dave Novak in the area of ethnomusicology. She will also be affiliated with the Department of Theater and Dance and with Latin American Studies. Her main teaching areas include: musics of Mexico; women and music; performance, memory and history; and Latin American theatres. Ruth has recently published *Embodying Mexico: Tourism, Nationalism, and Performance* with Oxford University Press.

David Trasoff has received a scholarship grant from the Prussian Cultural Heritage Foundation to pursue a research project on the Sourindro Mohan Tagore instrument collection at the Berlin State Museum in Berlin, Germany. The grant runs from September to November, 2011.

Maria de Sao Jose Corte-Real edited the special issue Music and Migration for the online journal *Migracoes* (vol. 7, 2010) (see website <http://www.oi.acidi.gov.pt/modules.php?name=Content&pa=showpage&pid=104>), which was launched on May 16 at the Gulbenkian Foundation in Lisbon, Portugal. The special issue includes thirty articles by researchers, musicians, and producers working throughout the world. The direct link for the free online English version is (website) <http://www.oi.acidi.gov.pt/modules.php?name=Content&pa=showpage&pid=120>.

Hugo Zemp is pleased to announce his newest film, *Polyphony of Ceriana: The Compagnia Sacco*. The specific singing style of this North Italian village consists of two ornamented solo-voices mainly in thirds, while the choir produces a drone bass. This particular polyphony ("discovered" first by Alan Lomax in 1953), while unknown in other areas of Italy, is stylistically close to table songs of Kakheti province, East Georgia (Caucasus). The film shows the two-sided activities of the Compagnia Sacco: on the one hand giving international concerts and producing CDs, on the other hand, singing with friends at local festivities and continuing though to nurture and keep alive the village singing of today. The web page of the distributor indicates related resources, including a study guide written by the filmmaker and by the Italian composer and musicologist Giuliano d'Angiolini, and a 40-page as yet unpublished article especially written by Febo Guizzi, Ilario Meandri and Guido Raschieri, three ethnomusicologists from Turin University in Italy. For more information, see (website) <http://www.der.org/films/polyphony-of-ceriana.html>.

Kay Kaufman Shelemay (Harvard University) has completed a year as a Phi Beta Kappa-Frank M. Updike Memorial Scholar. Over the course of the year, she presented lectures on intercultural relations at a variety of colleges and universities throughout the US. Shelemay's own summary of

her experiences are available at (website) <http://www.pbk.org/home/FocusNews.aspx?id=737>. Phi Beta Kappa's Visiting Scholar Program has been offering undergraduates the opportunity to spend time with some of America's most distinguished scholars since 1956.



Kay Kaufman Shelemay (photo: courtesy Olivia Buck and Phi Beta Kappa)

Weapons of Mass Instruction

“Announcing: The Sound Future Campaign”

By Gage Averill, SEM President

For the first time in its 57-year history, the Society for Ethnomusicology is launching a comprehensive fund-raising campaign: the Sound Future Campaign, designed to advance the work of the Society in the areas outlined in our new Strategic Plan. We will be looking far and wide for support in this campaign, but any such endeavor has to begin at home, with us, the membership of SEM.

To start, I am thrilled to announce that Bruno Nettl has agreed to serve as honorary chair of the campaign. He and I are putting together a Sound Future Campaign Committee that will help to shape and publicize the campaign, to strategize our outreach, and to solicit donations and assure its success. To create the committee, we will merge the Development Committee and Long-Range Planning Committee along with additional colleagues from the Crossroads Committee and the membership. I will announce the members of this Committee in the next *SEM Newsletter* and at the General Membership Meeting in Philadelphia—you will be hearing from them in the months ahead!

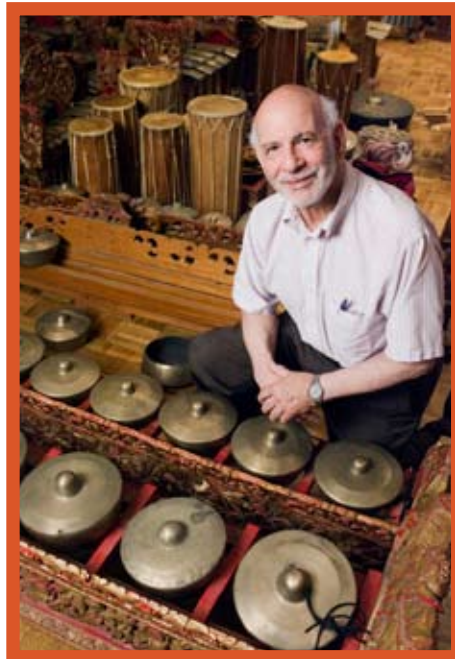
Our target is an ambitious one for a small scholarly society—\$700,000 by December 2013—but it is achievable. What will this money support? Here is just a small sample of the projects to be funded through this campaign:

- The 21st Century Fellowship Fund, a dissertation support fellowship of \$10,000.
- An Annual Meeting Travel Fund to assist scholars based outside the US and Canada to attend the SEM Annual Meetings and further global dialogue in ethnomusicology.
- The Public Ethnomusicology Initiative to disseminate ethnomusicological research to a broad public audience, engaged in public policy debates affecting music, and support NGOs working with musicians and communities. This initiative

includes the new Smithsonian Folkways collaboration and special policy sessions at the Annual Meetings.

- The K-12 World Music Pedagogy Workshops in partnership with the Teacher-Nexus-Teacher network and Smithsonian Folkways.
- The Ethnomusicology Translation Series, a new publication project that will make ethnomusicology research more available through translations to and from English.

As you can see, the goals of this campaign are to project ethnomusicological expertise and perspectives more thoroughly into grade school education and public policy debates, to foster a greater global dialogue about matters of concern to ethnomusicologists, to nurture partnerships with sister organizations and societies, and to support the next generation of scholars in ethnomusicology.



Bruno Nettl, honorary chair of Sound Future Campaign, SEM's first comprehensive fund-raising effort (photo: L. Brian Stauffer, University of Illinois News Bureau)

This campaign reflects a maturation of the field as well as the Society, and it will help to ensure their vibrant and dynamic future in this new century. Membership dues and Annual Meeting proceeds sustain the work of our Society, but they don't allow us to

engage in kinds of activities outlined above. For this, we need to increase our endowments and to secure additional annual funding.

To make the campaign successful, we will all have to step up and get involved. How can you help? If you are able, make the most substantial one-time or annual gift to the Sound Future Campaign that you can—you can use the form on the flyer that will be mailed to all members or go online to the Sound Future Campaign page on the SEM website, which will be announced and up-and-running soon. You can also contribute annually at the time of your membership renewal (there will be a check-off for donations to the Campaign). Talk to your fellow ethnomusicologists, programs, students, and to those who benefit from ethnomusicology and convince them to donate. Consider making a bequest to the Sound Future Campaign in your will (our Executive Director can help you to develop such a bequest). In some cases, for faculty members with research funds, some campaign goals may be properly furthered with research money (for example, bringing international ethnomusicologists to SEM Annual Meetings). If you are aware of corporations or philanthropic organizations with an interest in ethnomusicology, please bring this to our attention. In any case, please be in touch with Stephen Stuempfle, our Executive Director, about your plans to contribute to the Campaign.

Most importantly, give what you can. For our student members and those without predictable income, this may only be a few dollars, but quite frankly, it is more important to show that our members support the campaign and contribute than it is to demonstrate large donations.

This has the potential to be a transformative moment in the history of the Society for Ethnomusicology and for the field of ethnomusicology. Please contribute your ideas, talents, your enthusiasm, and of course your donations. I look forward to working with Bruno Nettl, with the Sound Future Campaign Committee, and with you all on this.

Thank you!

The Little Man Goes Emeritus

By Timothy J. Cooley, 1st Vice President

After a long career of 55 years, SEM's Panamanian Coclé mascot (aka the "Little Man") will retire at the end of this year. Moving gracefully into his new emeritus status, he has agreed to continue serving the society for the new "Dear Little Man" column in the student newsletter, *SEM{StudentNews}*. We invite the SEM membership to join us in celebrating the Little Man's long service to the society.

After considering the results of a referendum, relevant debates, panels within the Society for Ethnomusicology since 1998, and the advice of the Council, the SEM Board of Directors has determined that the Panamanian Coclé mascot and the typeface that currently form SEM's logo no longer best represent the Society's collective scholarly identity. Therefore they have decided to retire the logo on all SEM publications and the website effective 2012. The Board is seeking new abstract design identities that will better represent SEM in the twenty-first century.

The logo, including a two-dimensional representation of a sculpture of an ocarina-playing male figure from the Coclé people of Pre-Columbian Panama and the typeface, was introduced on the *SEM Newsletter* in 1956. With the exception of the removal of the hyphen from the word "Ethnomusicology," the logo has

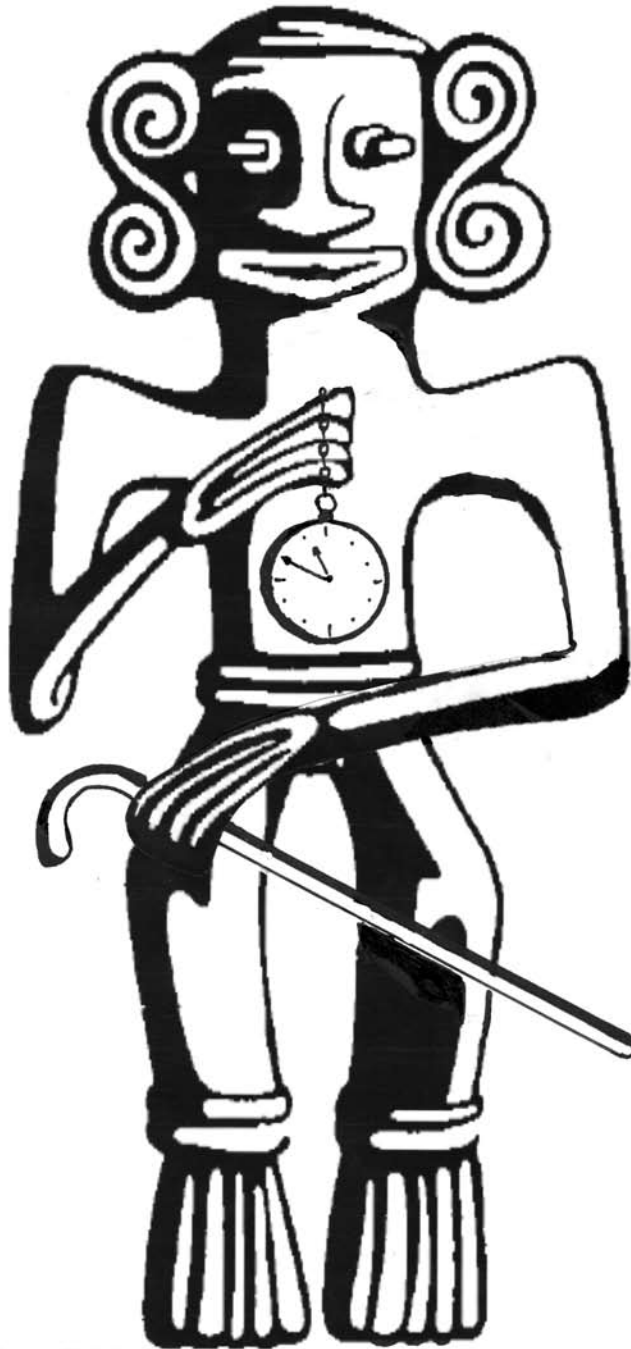
remained unchanged on official SEM publications since that time. In recent decades a spirited debate has carried on, spurred forward by members who find the mascot offensive because they interpret him as primitivist, exoti-

cist, colonialist, and/or Orientalist. For example, in a paper delivered at the 2004 Annual Meetings in Tucson, AZ, Kevin Delgado compared the SEM logo to American Indian mascots used by schools and sports teams.

Other members believe that the mascot and the typeface no longer represent the core activities of SEM and that the logo is potentially harmful to the wider perception of ethnomusicology both within and beyond academia. Yet others do not find the mascot offensive, and a referendum conducted in 2004 showed that a majority of the SEM membership supported retaining the logo. However, the referendum did not put an end to the debate. The Board has found that this issue has become divisive and a distraction to the important work of the Society. As a result, the Board has come to the conclusion that the Society will benefit in the long run by retiring the Coclé figure as the official mascot of the Society.

This fall, we will honor the importance of the Little Man in the history of the society and mark his new emeritus status in a celebratory way. Many members retain a fondness for the former mascot and will want to use the figure in unofficial contexts. He will always remain an icon of our institutional history.

The Ad Hoc Committee on the SEM Mascot consisted of members of the SEM Board of Directors: Timothy J. Cooley, First Vice President; Eileen M. Hayes, Second Vice President; and Gregory Barz, Treasurer.



Ethnomusicology Students Unite: Benefit Concert for Earthquake and Tsunami Relief for Japan

By Yuko Eguchi

On April 23, 2011, the University of Pittsburgh hosted a benefit concert titled "This Moment, Once in a Lifetime." More than 250 people attended, and the concert raised \$3,500 on site. All proceeds were donated to the Brother's Brother Foundation with the help of the Japan-America Society of Pennsylvania.

The concert showcased not only American and Japanese music, but a wide variety of music cultures. Eric Shiner, interim director of Pittsburgh's Andy Warhol Museum, served as the master of ceremonies. The program began with the American and Japanese national anthems performed by Naoko Hirai and Koichiro Suzuki. Other performances in the concert included the following University of Pittsburgh students: Matt Gillespie performing his piano solo "Rag in F"; a flute solo, "Honami," by Kerrith Livengood; Yuko Eguchi's performance of *kouta* (Japanese *geisha* music); a jazz medley by Yoko Suzuki and Howard Alexander; the theme to the famous Korean TV drama "Winter Sonata" played by Jonghee Kang, Jungwon Kim, and Takeaki Miyamae; ragtime piano and piano/washboard



Joe "Handyman" Negri collaborates with David Newell (aka "Mr. McFeely") at the "This Moment, Once in a Lifetime" benefit concert in Pittsburgh, PA.

collaborations of videogame themes by Bryan Wright and Martin Spitznagel; folk guitar and banjo songs by Emily Pinkerton; and African *djembe* drumming by Charles Lwanga. Several Duquesne University students also took part: Matt Pickart and Jon Cordle played "Ashokan Farewell"; and "Warabigami" played by Naoko Hirai, Koichiro Suzuki, and Michael Borowski. Joe "Handyman" Negri played several jazz guitar solos and participated in a puppet skit with David Newell (Mr. McFeely) from the famous TV show *Mister Rogers' Neighborhood*.

For the second half, Yuko Eguchi performed a tea ceremony in which she served the first bowl dedicated to the victims of the earthquake and tsunami and the second bowl to the Pittsburgh community with sincere prayers and appreciation. Although he was unable to be present, the popular Japanese *enka* singer and former Pitt student Jero kindly sent us a personal message to be included in the concert brochure, which provided strong emotional support to Pittsburgh's Japanese community. The highlight of this concert was the singing "Won't You Be My Neighbor?" by Fred Rogers and "Ue wo Muite Aruko (Sukiyaki)" by Kyu Sakamoto and the audience. This concert proved that music has power to speak to people, to unite people with joy, and to help each other for a good cause.

The organizers would like to sincerely thank the Department of Music and Asian Studies Center at the University of Pittsburgh, the Japan-America Society of Pennsylvania, Brother's Brother Foundation, the Japan Association of Greater Pittsburgh, and everyone who attended this event. Also special thanks to Pitt students Ben Pachter and Meng Ren for their help in putting on this benefit concert.



Participants in the "This Moment, Once in a Lifetime" benefit concert in Pittsburgh, PA, send a message to victims of the Japanese earthquake and tsunami

MACSEM Conference and Pre-Conference Symposium on Romani/Gypsy Music

By Adriana Helbig

The Department of Music at the University of Pittsburgh hosted two successful ethnomusicology events: the annual meeting of the Mid-Atlantic Chapter for the Society for Ethnomusicology (MACSEM) on March 19-20, 2011, and a pre-conference symposium on Romani/Gypsy Music on March 18, 2011. These events were well attended by the university community and the public, with more than 100 people at the MACSEM conference and 300 people at the Symposium on Romani/Gypsy Music. The events were sponsored by the School of Arts and Sciences, the Center for Russian and East European Studies, the Asian Studies Center, the Center for Latin American Studies, the Honors College, the Cultural Studies Program, the Study Abroad Office, and the Humanities Center.

The pre-conference Symposium on Romani/Gypsy Music helped launch the Department of Music's new study abroad program in Romani music to the Czech Republic, Poland, and Slovakia. Organized by Adriana Helbig (assistant professor of music), the three-week, three-credit program is scheduled for May 2012 and will be initially open to Pitt undergraduates. At the pre-conference symposium, Zuzana Jurkova (senior lecturer in ethnomusicology at Charles University in Prague), who will co-teach the study abroad program, offered a lecture entitled "Worlds of Romani Music in Contemporary Prague." She analyzed

four soundscapes of Romani music: the romantic image that non-Roma have of Roma; Romani coffee house bands; traditional Romani *bašaviben*, music for their own entertainment, influenced by popular music; and emerging Romani hip hop. Petra Gelbart (executive director of the newly formed Institute for Romani Music at New York University) spoke on "The Dogma of Difference: Rethinking Romani Studies." In her analysis, she inverted the discipline of Romani Studies by establishing Gadjology, the study of non-Roma (*gadje*) from a Romani perspective. Svanibor Pettan (professor of ethnomusicology at the University of Ljubljana, Slovenia) rounded out the symposium with a presentation entitled "Thirty Years of Romani Music Research in Kosovo."

University of Virginia, College of William and Mary, University of Pennsylvania, Penn State, Franklin and Marshall College, and others. The keynote speaker for the MACSEM conference was Peter Manuel (professor of ethnomusicology at CUNY Graduate Center). His presentation, entitled "From Cassette Culture to VCD Culture in North India's Bhojpuri Region," offered perspectives on the ways in which technological changes have influenced popular music culture, touching upon issues of regional identity, gender, and social status.

MACSEM conference papers offered by graduate students covered a wide range of topics, including cultural policy, festivals, music and gender, spirituality, and medical ethnomusicology. The conference featured



Petra Gelbart performs with the University of Pittsburgh's Carpathian Music Ensemble at the Symposium for Romani/Gypsy Music (photo: courtesy Adriana Helbig)

Participants viewed Pettan's film, *Kosovo through the Eyes of Local Romani Musicians*, which was released by the Society for Ethnomusicology in 2011. The Symposium concluded with a concert of Romani and Eastern European music by Harmonia and Pitt's Carpathian Music Ensemble.

MACSEM participants hailed from the University of Pittsburgh, Columbia University, New York University, Uni-

some hands-on music making as well, including a workshop led by Pitt graduate student Benjamin Pachter in taiko drumming, and a Romani dance workshop led by Pittsburgh dance instructor Steffi Bruninghaus.

The University of Pittsburgh's ethnomusicology faculty—Bell Yung, Andrew Weintraub, and Adriana Helbig—wishes to thank everyone who participated in the Symposium and MACSEM.

NEH Summer Institute in Ethnomusicology and Global Culture

By Eric Charry, NEH Summer Institute Director

Ethnomusicology and Global Culture, a National Endowment for the Humanities (NEH) Summer Institute, was held at Wesleyan University the last two weeks of June 2011. A collaboration between SEM and Wesleyan's Music Department, the Institute brought together 25 NEH Summer Scholars to work with the three principal faculty (Eric Charry, Mark Slobin, and Su Zheng) and six guest faculty (Sumarsam, Maria Mendonça, Alex Perullo, Melvin Butler, Maureen Mahon, and Peter Hadley).

By all accounts, the Institute was an extraordinary, indeed transforming experience. We—the Institute's organizers and faculty—were extremely impressed with, and humbled by the quality and diversity of the applicants. The 25 who were selected to be NEH Summer Scholars came from all over the US, including Florida, Texas, California, Utah, Missouri, Georgia, Virginia, and closer to the Connecticut host campus of Wesleyan (16 states in all). Ranging from advanced graduate students to senior scholars, about two-thirds of the participants were in music-related disciplines (ethnomusicology, musicology, music theory, and music education) and the rest were based in anthropology, sociology, history, literature, communications, and philosophy. Many have published books, with topics such as the hip hop scene in San Francisco, Burma's pop music industry, women in Puccini's operas, Bartok's legacy in cold war culture, the music of experimental

composer La Monte Young, Nuevo Mexicano popular musics, mask performance in Cote d'Ivoire, music and racial politics in California, hip hop in the Mississippi delta region, legal aspects of American foreign policy in the late 19th century, and an analysis of Nietzsche's sense of humor. As yet unpublished projects include a study of queer fans of heavy metal, a dissertation in progress on electronic dance music in Paris, Berlin, and Chicago, indie music in post-bombing Bali, and the role of women mbira musicians in Zimbabwe. The expertise, breadth, and genuine warmth of the NEH Summer Scholars sustained the energy and excitement throughout the two weeks, and the interdisciplinary atmosphere was electrifying for all of us.

The Institute unfolded as a series of presentations of the recent work of the fulltime and guest faculty followed by broader discussion sessions. Although the topics were both geographically and theoretically wide-ranging, the theme of what happens when music and instruments move was a constant presence, with a healthy diversity of perspectives. The utility of concepts such as local, global, transnational, and diasporic

were always up for interrogation, critique, rejection, or embrace. Case studies included the use of Javanese gamelans in UK prisons, the travels and transformation of Jewish folk music, ethnographic and feature-length commercial film, European brass bands in Indonesia, African American soul singers in the UK, Chinese music in Asian America, African transformations of rap music, regional musical identities and migrations within western Africa, questions of identity in the course of research in the Caribbean, and the dispersion and new uses of the didjeridu. During the final two days, the NEH Summer Scholars presented their works-in-progress, which included new courses, syllabus revisions, or research projects. They will submit reports on these projects in October assessing the impact that the Institute has had on their pedagogy and research.

Many of the Summer Scholars especially appreciated the workshop and demonstration sessions of some of Wesleyan's ensembles. These included an evening of gamelan practice led by Sumarsam and assisted by Maria Mendonça, Ghanaian drumming, steelband, and didjeridu

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Principal Faculty and Summer Scholars at the SEM/Wesleyan 2011 NEH Summer Institute (Photo courtesy of Wesleyan University)



2011 Annual Meeting, Philadelphia

By Gregory Barz, Program Chair

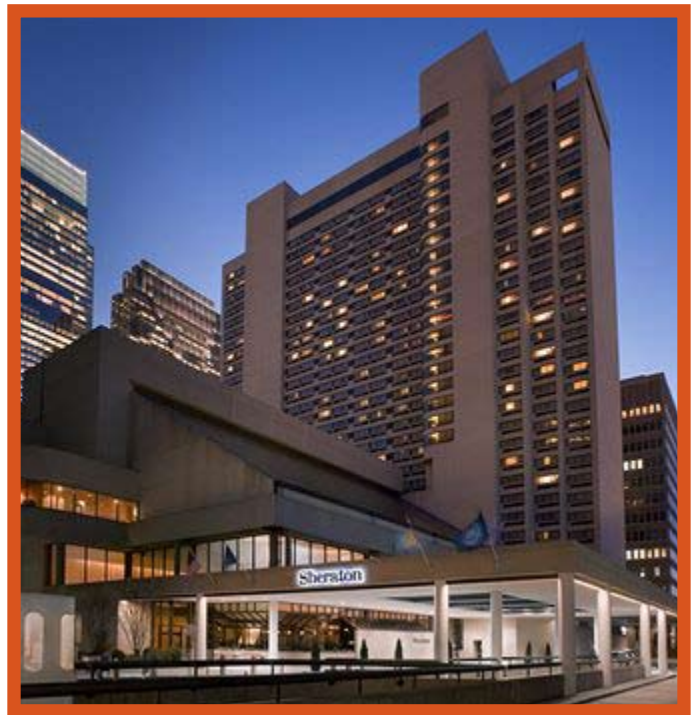
Philadelphia, Pennsylvania is the site for the 56th Annual Meeting of the Society for Ethnomusicology to be held on November 17-20 at the Sheraton Philadelphia City Center Hotel. This year SEM is meeting jointly with the Congress on Research in Dance (CORD) with a joint theme: “Moving Music / Sounding Dance.” The meeting—featuring more than 500 presentations, concerts, and workshops—is hosted by University of Pennsylvania Department of Music. The University of Pennsylvania will present a pre-conference symposium, “Music, Dance, and Civic Engagement,” on November 16 at its campus in West Philadelphia. Highlight the conferences themes, six joint panels will feature members of both SEM and CORD: “Where Music Meets Dance,” “Advocacy and Outreach,” “Health and Healing,” “Interculturalism,” “Hybridity,” and “Local Philadelphia Communities.” These panels represent significant opportunity for both intra- and interdisciplinary discussions and debate between dance and music scholars. Another highlight of the meeting is the President’s Roundtable, a relatively recent feature of the annual meeting that is quickly becoming a signature event of the conference. This year’s Seeger lecture is given by NYU soci-

ologist Randy Martin, a leading expert on arts and public policy, who will deliver an address titled: “Complex Harmonic Movements: Politicalities of Music and Dance.” Workshops, tea parties (!), film screenings, the book exhibits, and dance parties (as well as the always stimulating SIG meetings!) round out the program.

For the first time, SEM will offer live video streaming throughout the conference of one panel during each program session. The hope is that this unique outreach event will bring research and new ideas to a broad audience, often to people, groups, and classes unable to attend annual meetings. Details concerning web access to these panels will be forthcoming on the SEM website. Stay tuned (or should I say, “open a new browser window?”).

This year’s Program Committee—Gregory Barz, chair (Vanderbilt University), Monica Hairston (Center for Black Music Research, Columbia College Chicago), Sarah Morelli

(University of Denver), Barley Norton (Goldsmiths, University of London), John-Carlos Perea (San Francisco State University), Christopher Washburne (Columbia University)—trust that the collected participants and presenters gathering in Philadelphia will challenge, stimulate, and educate



all attending the joint annual meeting, whether physically or virtually. Welcome to “Moving Music / Sounding Dance”!

For more information about the meeting, hotel accommodations, and online registration, select “Conferences”/“Current” at (website) <http://www.ethnomusicology.org>. For information from CORD, please see (website) <http://www.cordance.org/>.



The Congress on
Research in Dance

SEM-CORD Joint Annual Meeting, Philadelphia

by Carol Muller, Chair, Local Arrangements Committee

The joint meeting of the Society for Ethnomusicology and the Congress for Research on Dance will take place at the Sheraton Philadelphia City Center Hotel from November 17-20, 2011. "Moving Music, Sounding Dance," the conference title, expresses the rich possibilities for dialog between the two societies. We are thrilled that SEM returns to Philadelphia after a long absence, and particularly excited that the Ethnomusicology program at the University of Pennsylvania is its primary host. It is easy to get to Philadelphia by train, car, and airplane. The Philadelphia International Airport is one of the easiest to navigate, and easy for arrivals and departures. It takes about 20 minutes by cab from the airport to the hotel; but the train is the cheapest option. The Airport line train runs every half hour to the Center of town.

The conference will take place in Center City in one of the larger hotels, which is within easy walking distance of restaurants, performance

venues, and great and unusual museums. SEPTA is the regional transit system—with trolleys, buses, and trains that run out from the Center out to the suburbs and beyond. Cabs are abundant. Remember, even in chilly November, Center City is a walkable place. To encourage you to explore the musical life of the city, graduate students in Music at Penn are currently compiling a Google map that will provide information on performances in Philadelphia and on major university campuses around the city during the week of the SEM-CORD meeting. The map will be linked to the SEM website in early October for you to plan your performance schedule in Philadelphia before you arrive. Our hope is that you will come to the conference ready to engage with the sounds, sights, and expressions of Philadelphia's rich array of music and dance, in addition to all the wonderful presentations offered this year at the Conference itself.

The Pre-conference symposium, "Music, Dance and Civic Engagement," takes place on the University of Pennsylvania campus in the Amato Recital Hall from 9 am to 5 pm on November 19, 2011. Amato is one of the more intimate spaces inside the recently renovated Irvine Auditorium



on 34th and Spruce Streets. Penn's campus is situated just across the Schuylkill River from Center City, a short cab ride, or brisk 30-minute walk from the hotel. Hosted by the Music Department and the Netter Center for Community Partnerships at the University of Pennsylvania, the symposium will feature three panels: on music, dance, and the experiences and projects of teaching artists in schools, community organizations, and higher education. After opening remarks by Dr. Ira Harkavy, Associate Vice-President, and Director of Penn's internationally regarded Netter Center for Community Partnerships, we hope to have a lively conversation about the possibilities and challenges of this kind of work in ethnomusicological and dance research and pedagogy, all in dialog with community partners, students, and practitioners. All panelists live and work in the city of Philadelphia. We will feature a short performance of gospel music and dance by community partners and students at the end of the day. For those who attend the symposium, we will provide the opportunity to do a limited number of site visits to partner institutions for a small transportation fee. These will take place at specific times during the main part of the conference, mostly on Sunday morning.

On Thursday evening the opening reception for the annual meeting will take place in the spacious ballrooms of the Sheraton Philadelphia, hosted by the School of Arts and Sciences and the Music Department at Penn. Good food and a cash bar should help to draw you in. After the reception CORD and SEM will jointly pres-

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Plan Your Philadelphia Activities

The Local Arrangements Committee for the SEM-CORD Joint Annual Meeting in Philadelphia, PA (November 17-20, 2011) has compiled some useful websites to help you prepare for the SEM-CORD joint conference:

Arab music series:

<http://albustanseeds.org/music/presents/concert-series/>

Netter Center for Community partnerships:

<http://www.upenn.edu/ccp/index.php>

Penn's work in West Philly:

<http://www.sas.upenn.edu/music/westphillymusic/>

Phillybloco:

<http://phillybloco.com/>

Music at Penn:

<http://makinghistory.upenn.edu/node/607>

<http://www.upenn.edu/pennnews/current/node/3394>

<http://www.upenn.edu/pennnews/current/node/3819>

Amato Recital Hall in Irvine Auditorium:

http://www.destinationpenn.com/facilities/multi_irvine.asp#amado



Ricardo Trimillos celebrates his retirement as Andy Sutton looks on (photo: Fred Lau)

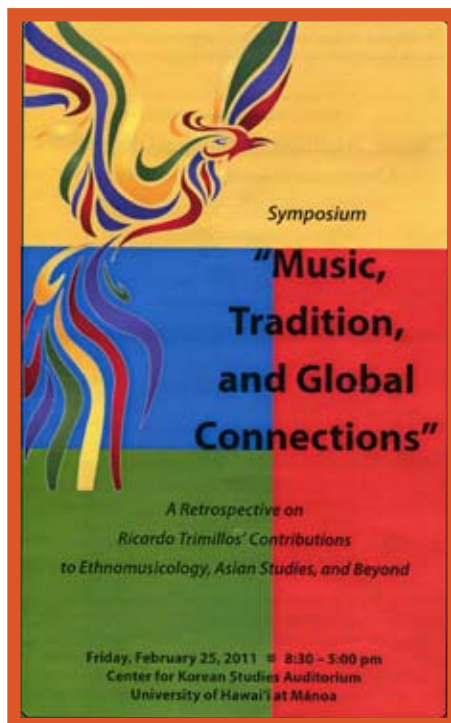
“RicFest”: Retirement Celebrations for Ricardo Trimillos

By Frederick Lau

Professor Ricardo Trimillos (Ric to most of us) retired at the end of the 2011 spring semester after 42 years of teaching at the University of Hawai‘i at Mānoa (UHM). As a professor of music, chair of the Music Department, chair of Asian Studies, and director of the Center for Philippines Studies, Ric has made significant contributions to UH both academically and administratively. A recipient of the UHM Distinguished Graduate Mentoring Award, Ric has produced students who now occupy key positions in universities and government agencies nationally and internationally.

To celebrate his remarkable career and service, the Asian Studies Program, with support from the School of Pacific and Asian Studies, Center for Japanese Studies, Center for Chinese Studies, Center for Philippines Studies, and the Music Department hosted a series of events

at the Center for Korean Studies and Music Department, UHM campus on February 25, 2011, to honor Ric’s retirement. These included a one-day symposium on “Music, Tradition,



and Global Connections,” themes that characterize his life’s work, an evening concert, and a banquet. The symposium began with a welcome oli given by Vicky Takamine, followed by an opening address by Professor Emerita Barbara Smith entitled “Ric at UH and Beyond—a sampler of memories.” Twelve of Ric’s former students presented papers on their research: Ted Solis, Andy Sutton, Amy Stillman, Andrew Weintraub, Verne de la Peña, David Gere, James Chopyak, David Harnish, Yong-shik Lee, Mohd Anis Md Nor, Christine



Ricardo Trimillos festooned with celebratory leis (photo: Fred Lau)

Yano, and Joshua Pilzer. Adrienne Kaeppler, a close colleague of Ric’s and Curator of Oceanic Ethnology at the Smithsonian Institute, gave the keynote address. The symposium was followed by an evening concert featuring the UHM Gagaku and Gamelan ensembles—groups in which Ric was active during their formative years—and a banquet in his honor. To add to the reasons for festivity, these events took place right before Ric’s 70th birthday on March 1, giving friends, colleagues, students, and family members an opportunity to celebrate both occasions simultaneously.

Center for World Music Summer Programs

The Center for World Music is pleased to announce its Programs Abroad 2012: cultural tours and hands-on workshops with distinguished master musicians in Indonesia, Africa, China, Turkey, and Peru.

Indonesian Encounters 2012

(June 25-July 15): a two-week hands-on workshop in Bali, Payangan Festival of Music and Dance, and a one-week Performing Arts Tour of Central Java. Cost \$1,995 (airfare not included). Directors and guides: Wayan Tubek and Dr. Lewis Peterman.

African Encounters 2012 (July 28-August 21): a two-week hands-on workshop in Ho, Ghana, and a five-day tour of the cultural highlights of Southern Ghana. Cost \$3,995 (airfare included). Directors and guides: Degbor Seyram and Dr. Ric Alviso.

Beijing and Beyond 2012 (August): focus on *guqin* performance. Visits to Taoist sanctuaries and historical sites, and performances of traditional music. Cost \$3,850 (airfare included). Directors and guides: Wang Peng and Jia Wu Xuan. Co-



Center for World Music Workshop in Bali

ordinators: Juan-Juan Meng and Dr. Alexander Khalil.

Istanbul and Beyond 2012

(January 2-12): visits to museums and palaces, *fasil* music, *mehter* band music, whirling dervishes, an Ottoman banquet, shopping in the Grand Bazaar. Cost \$2,495 (airfare included). Tour guides: Kamil Güller and Dr. Lewis Peterman.

Andes and Beyond 2012 (June 29-July 14): a two-week hands-on

workshop in Peru, with guest artist demonstrations and visits to major Incan ruin sites, including Machu Picchu. Cost \$1,995 (airfare not included). Director and guide: Dr. Holly Wissler.

For additional information and on-line application forms, please visit (website) <http://centerforworldmusic.org/tours/tours.html> or contact Lewis Peterman at (email) peterman@mail.sdsu.edu or (phone) 619-440-7046.

2011 Annual Meeting

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ent a concert of music and dance, featuring Philadelphia-based dancers and musicians, and students from Penn, Drexel, and Temple Universities. The performance is free and open to all, so plan to come.

On Friday night at 8 pm we have a special evening of Arab music featuring SEM's very own Jihad Racy and his compositions, performed by Philadelphia's Arabesque Music Ensemble and led by acclaimed violinist (and now Penn graduate student in ethnomusicology), Hanna Khoury. The performance will take place at the Trinity Center for Urban Life and not in the hotel. But it will sell out, so if you want to attend, be sure to purchase your tickets when you register for the conference. Advance tickets are \$25, \$15 for students.

Finally, once the excitement of the

SEM General Membership Meeting, the Seeger Lecture, and the Banquet is over, the culminating, highlight of this year's meeting will be the Samba dance party hosted on Saturday evening, 7:30-10:30 pm, at the Sheraton. Phillybloco, a high-energy, passionate Philadelphia-based Brazilian music ensemble modeled on the *blocos* in Rio de Janeiro will bring the music and dance to our meeting. Begin to imagine the sound: twelve drummers, electric and bass guitar, vocals, horns, accordion, and beautiful Brazilian dancers. And the style: a mix of samba, funk, reggae, and more. You can find them all over youtube if you are having trouble with your imagination! Tickets can be purchased when you register, \$10 for advance registration and \$15 at the door.

As part of a drive to be more engaged citizens, performers, and intellectuals, we will run a food drive at this event. We are inviting all who

come to the Samba Party to donate either food or cash that will go to Philabundance, a key provider of food to the hungry and homeless in Philadelphia, particularly around the time of Thanksgiving. All donations will be collected at the door when you arrive. This initiative is a response to comments often overheard at SEM meetings about the disjuncture one feels between the opulence of the sites of our meetings and the places where many of us do our work—now is the chance to make a small difference when we meet this year.

And of course, there are the papers, workshops, panels, performances, films, books, recordings, job interviews, friends, colleagues, and fellow students to keep you stimulated, engaged, and rearing to come to the joint meeting of CORD and SEM in Philadelphia this November. We are so looking forward to having your in our wonderful city.

SEM Seeks New Journal Editor for *Ethnomusicology*

The Society for Ethnomusicology invites proposals from Society members who wish to be considered for the editorship of the journal *Ethnomusicology*. The journal is published three times annually. Each issue runs approximately 182 pages and includes major research articles as well as book, recording, film, video, and multimedia reviews. The premier journal in the field for over fifty years, *Ethnomusicology* has played a central role in the expansion of the discipline in the US and abroad.

The new editor will begin a (renewable) four-year term in 2014 with vol. 58, preceded by a transition period as Incoming Editor during which the editor-designate learns procedures and begins to acquire articles. J. Lawrence Witzleben, the present editor, will complete his term with the fall 2013 issue (vol. 57, no. 3); the new editor's first issue will be winter 2014 (vol. 58, no. 1). The SEM Board of Directors will meet in spring 2012 to select the new editor, allowing for a one-year transition period from fall 2012 to fall 2013, when copy for the winter 2014 issue is due.

The editor is responsible for acquiring and editing research articles (approximately 400 pages of printed text annually), identifying referees for submissions and overseeing the review process, coordinating the material provided by review editors, and working with the University of Illinois Press, which currently produces the journal. The editor is assisted by an Editorial Board, whom she or he appoints with the approval of the SEM Board or Directors. The editor submits reports to the SEM Board of Directors in October and March, and at SEM's annual meeting orally summarizes the October report at the General Membership Meeting, chairs a meeting with the Editorial Board, chairs the meeting of the Review Editors, and meets with the Publications Advisory Committee.

The position will require institutional support, and may be supplemented by up to \$6,000 annually from the Society. J. Lawrence Witzleben

encourages applicants to contact him directly, preferably by email (ethnomusicology@umd.edu), to discuss the tasks involved in editing the journal.

Applicants should submit a statement describing (1) previous editorial and/or administrative experience; (2) the extent to which institutional support can be expected; and (3) why they are interested in serving as journal editor. Applicants should also submit a curriculum vitae and a list of three referees. Potential editors must be members of the Society for Ethnomusicology. SEM welcomes nominations and self-nominations from Society members and encourages applications from women and minorities.

The Society for Ethnomusicology's Publications Advisory Committee will review applications and make recommendations to the SEM Board of Directors. The deadline for receipt of applications is March 15, 2012. Please send all materials, preferably by email attachment, to Stephen Stuempfle in the SEM Business office at (email) semexec@indiana.edu. For more information, contact: Stephen Stuempfle, Executive Director, Society for Ethnomusicology, Indiana University, Morrison Hall 005, 1165 E. 3rd St., Bloomington, IN 47405-3700, (phone) 812-855-8779, (fax) 812-855-6673.

Lyn Pittman Retires as SEM Business Office Coordinator

By Stephen Stuempfle, SEM Executive Director

On August 31, 2011, Lyn Pittman retired from the Society for Ethnomusicology, after 17 years of dedicated service as our Business Office Coordinator. She assisted thousands of SEM members over the years and will be greatly missed by the ethnomusicological community.

Lyn began her Indiana University Bloomington career in 1979 in the School of Education. In 1981 she transferred to the Musical Arts Center in the School of Music, where she enjoyed working with students and faculty and attending the wide array

of concerts presented by this institution.

In 1988 SEM moved its Business Office to Indiana University Bloomington, where it established strong connections with both the Department of Folklore (later Department of Folklore and Ethnomusicology) and the Archives of Traditional Music. Lyn joined SEM in 1994 as the Business Office Coordinator and, during the following years, worked closely with Ruth Stone, Sue Tuohy, Alan Burdette, and Stephen Stuempfle.

Lyn had a variety of responsibilities at SEM, including bookkeeping, member services and database records, the SEM Membership Directory and SEM Guide to Programs, assistance with the Society website and prizes program, and general office administration. She attended her first Annual Meeting in Los Angeles in 1995 and, for many years, helped attendees with membership renewals, publication sales, and general questions about the Society. From her workspace in Bloomington, she fielded countless email and telephone queries from around the world and ensured smooth office operations for an entire generation of SEM Presidents, Treasurers, Secretaries, and other Board members. Her attention to myriad details was also essential to the work of the SEM Council and the members of the Society's numerous committees, sections, special interest groups, ancillary organizations, and regional chapters.

During her retirement, Lyn plans to catch up on her reading and flower gardening and looks forward to spending more time with her grandchildren in Arizona. She also plans to take a 12-week Purdue University Master Gardener course offered through a community extension office in Owen County, Indiana. Following training, a period of community service, and an exam, she will be awarded a Master Gardener Certificate. Lyn will continue to have access to her personal IU email account (lpittman@indiana.edu) and would enjoy hearing from SEM members.

SEM members will long remember Lyn for her warmth and professional attention to any request. She has made SEM a stronger organization. Thank you, Lyn!

Announcements

The Applied Ethnomusicology Section Travel Assistance Fund

Application Deadline: Sept 30, 2011

The SEM Applied Ethnomusicology Section is pleased to announce the section's travel assistance fund. The purpose of the fund is to offer assistance to Applied Ethnomusicology Section members or invited guests to attend the annual conference of the Society for Ethnomusicology. The goal of this travel assistance fund is to promote discussion and information sharing about applied ethnomusicological research, issues, theory, and methods in non-academic settings.

The Applied Ethnomusicology Section travel assistance fund can assist with:

- Transportation between the applicant's home base and the SEM conference.
- Transportation for a specialist/consultant or artist to participate in a panel, forum/roundtable, or workshop at the annual conference.
- Ground transportation while at the conference.
- Lodging while attending or per diem while attending the conference.
- Other travel-related costs considered on a case-by-case basis.

Eligibility: Members in good standing of the SEM Applied Ethnomusicology Section are eligible, including students or an invited guest involved in applied ethnomusicology activities or projects. Priority will be given to applicants who are participating in a panel, forum, roundtable, or other presentation sponsored by the Applied Ethnomusicology Section and accepted for inclusion in the current SEM conference program.

Request Evaluation: Travel assistance requests will be evaluated based on the applicant's contribution to the conference and the capacity of their participation to significantly enhance the dialogue and understanding within the Applied Ethnomusicology Section and the general SEM membership about ways of linking scholarship to practical pursuits. The applicant's attendance at the confer-

ence should stimulate discussion and inspire new work by promoting dialogue among scholars, artists, and the general public and fostering critical thinking about topics in applied ethnomusicology. The current applied section co-chairs will review and give final approval of travel assistance requests.

Amount Awarded: The maximum annual individual assistance amount is \$500, pending funds availability.

How to apply: Requests for travel assistance funds must include the name of the proposed panel, roundtable/forum, or workshop and details of how the applicant or consultant's attendance at the SEM conference will increase understanding and development of applied ethnomusicology across the SEM (250 word maximum). Requests must also include the applicant's name, institutional or organizational affiliation, if any, and contact information, including mailing address, primary and alternate phone numbers, and email address. The same information must be provided for an invited guest/consultant. Finally, requests must include the total amount of travel assistance requested including an itemized breakdown of projected costs.

Send travel assistance requests to: Maureen Loughran at (email) Maureen@amroutes.org. Applications must be received by September 30, 2011. For further information, contact the Applied Ethnomusicology section co-chairs:

Maureen Loughran at (email) Maureen@amroutes.org, Jeff Titon at (email) Jeff_Titon@brown.edu, or Katie Van Buren at (email) k.j.vanburen@sheffield.ac.uk

Southeast/Caribbean Section (SEMSEC) 2012 to meet in Santo Domingo

Since its founding in 1981 at Florida State University, the Southeast/Caribbean Section (SEMSEC) will meet for the first time in the Caribbean region in 2012. The Dominican Academy of Sciences (Academia de Ciencias de la República Dominicana) will host the 2012 meeting from March 9-11. The program chair is SEMSEC vice president Rebecca Sager, and the local arrangements chair is Martha Ellen Davis, coordinator of the Social Science Commission of the Academia de Ciencias.

It is appropriate that SEM members not acquainted with the Caribbean or Latin America begin in Santo Domingo, capital of the first colony in the New World. The Academia is located on Calle Las Damas, the oldest street of this first colony. The colonial zone of Santo Domingo and environs offer many options for lodging, eating, and live musical performance, from merengue to son to Latin jazz and more. Local musicians, musicologists, and students will be incorporated into the program.

The dates selected fall at the end of some major universities' spring breaks and at the beginning of others'

so that attendees can come prior to or stay following the meeting. Options for educational and cultural travel will be made available. For specifics, see the SEMSEC website (<http://myweb.fsu.edu/fgunder-son/>) or contact (email) mardavis@ufl.edu starting early in 2012.



Calle Las Damas, the oldest street in Santo Domingo, Dominican Republic, provides the backdrop for the 2012 annual meeting of SEMSEC (photo: A. Josef Dernbecher, via Wikicommons)

2011 Charles Seeger Lecturer: Randy Martin

By Gage Averill, SEM President

When SEM meets this November in Philadelphia with the Congress on Research in Dance, our Seeger lecture will be a leading scholar and critic who has made key interventions in the critical analysis of dance and performance as well as the sociology of expressive culture.

Our 2011 Charles Seeger Lecturer is Randy Martin, professor of Art and Public Policy and director of the Graduate Program in Arts Politics at the Tisch School of Arts at New York University, where he previously served as Associate Dean. In addition to his academic career, Professor Martin has studied, taught, and performed in dance, theater, and clowning in the United States and abroad. The title of his talk will be: "Complex Harmonic Movements: Politicalities of Music and Dance".

Having theorized the relationship linking politics, performance, and the body in his 1990 book *Performance as Political Act: The Embodied Self* (Greenwood), Martin further explored the potential of the dancing body in progressive politics and movements for social change in his book *Critical Moves: Dance Studies in Theory and Politics* (Duke, 1998). His *Socialist Ensembles: Theater and*



Randy Martin

State in Cuba and Nicaragua (Minnesota, 1994) constituted a fascinating ethnographic look at theatre in two Socialist states. Many of these themes move through his co-edited volume on the American choreographer Alwin Nikolais, *The Returns of Alwin Nikolais: Bodies, Boundaries, and the Dance Canon* (with Claudia Gitelman, Wesleyan, 2007), which reflects on dance historiography with an eye to the politics of inclusion and exclusion and also, as the authors put it, "intervene in current thinking on the status of the body in performance, the politics of silence and invisibility, and the uses of art to imagine social possibilities" (p. vii), which strikes me as an eloquent summation of some of the strands of Professor Martin's

scholarship on aesthetics and power. He has also worked in areas of political economy and social movement theory, as with his books *On Your Marx: Relinking Socialism and the Left* (Minnesota, 2002), *Financialization of Daily Life* (Temple, 2002), and *Empire of Indifference: American War and the Financial Logic of Risk Management* (Duke, 2007). He has edited collections on US Communism, sport and academic labor.

Speaking personally, one of the more influential of his works on my own outlook was *Artistic Citizenship: A Public Voice for the Arts* (co-authored with Mary Schmidt Campbell, Routledge, 2006), which was published as I was wrestling (as an administrator, scholar, and performer) with the complex role that universities, intellectuals, and artists can play in their communities as well as the responsibilities they have to engage in the public sphere.

Dr. Martin studied at the University of California, Berkeley, the University of Wisconsin, Madison, and the City University of New York. He previously served as professor and chair of social science at Pratt Institute and has also served as an editor of the journal *Social Text*.

We are fortunate to have such an outstanding cultural critic and social theorist as our Seeger Lecturer, especially one who weighs in so insightfully on the themes that will animate our joint meeting with CORD.

NEH Summer Institute

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workshops led by Brian Parks, Bill Carbone, and Peter Hadley, respectively, and demonstrations of instruments in Wesleyan's Chinese Music Ensemble by Wesleyan's music librarian Alec McLane.

The camaraderie was enhanced by all of the Summer Scholars' (save one who had two young children in tow) taking over a three-story Victorian style campus residence hall. The close quarters, although lacking in some creature comforts, nevertheless encouraged much fruitful discussion and informal socializing. Most days and evenings were packed and the

weekend in between brought some down time, with many opting for a hike in the woods and several braving a 10-mile jog.

The Institute planning and organization was a collaboration between SEM Executive Director Stephen Stuempfle, who was the Institute manager, and Eric Charry (Institute director), Mark Slobin, and Su Zheng. Details about the 2011 Institute, including bios of the NEH Summer Scholars, may be found at (website) <http://semneh11.wesleyan.edu/>, which will be updated in several months to reflect some of the projects of the Summer Scholars. SEM and Wesleyan plan to apply to NEH

to hold another Summer Institute in 2013. We were not able to accommodate many excellent applications and anticipate another cohort of stellar Summer Scholars should we be funded a second time. Questions about future Institutes may be addressed to Stephen Stuempfle at (email) semexec@indiana.edu.

Ethnomusicology and Global Culture was supported by a grant from the National Endowment for the Humanities. Any views, findings, conclusions, or recommendations expressed in this program do not necessarily reflect those of the National Endowment for the Humanities.

Conferences Calendar 2011

Sep 8 - 10

Second Biennial Euro-Mediterranean Music Conference, University of Cyprus, Nicosia. For more information, contact (email) smith.k@unic.ac.cy

Sep 15 -17

The Soundtrack of Conflict: The Role of Music in Radio Broadcasting in Wartime and in Conflict Situations, University of Göttingen, Germany. For more information, see (website) <http://www.uni-goettingen.de/en/195842.html>

Sep 22-25

Feminist Theory and Music 11 (Eleven): Looking Backward and Forward (20th Anniversary), School of Music, Herberger Institute for Design and the Arts, Arizona State University, Tempe, AZ. For more information, contact (email) Jill.Sullivan@asu.edu or (email) Sabine.Feisst@asu.edu; for more information, see (website) <http://music.asu.edu/ftm11/>

Oct 19-23, 2011

Cultural Counterpoints: Examining the Musical Interactions between the U.S. and Latin America. Jacobs School of Music, Indiana University, Bloomington, IN. For more information, see (website) <http://music.indiana.edu/lamc/conference>

Oct 27-30, 2011

Joint Special Session, Society for Music Theory: "Your Old-Fashioned Music, Your Old Ideas": Popular Music, Minneapolis, and the Sounds of Diversity, Minneapolis, MN. For more information, contact (email) dollchristopher@yahoo.com

Nov 17-20

Joint Annual Meeting of SEM and CORD, Philadelphia, PA. For more information see (website) <http://www.indiana.edu/~semhome/2011/>

Nov 30-Dec 3

'Power of Music': 34th National Conference of the Musicological Society of Australia and the 2nd International Conference on Music

and Emotion, University of Western Australia, Perth, Australia. For more information, see (website) <http://www.music.uwa.edu.au/research/power-of-music/icme>

2012

Jan 12-15

25th international student symposium of the Dachverband der Studierenden der Musikwissenschaft e.V.: On the Courses of Research: Reflections on Methods and Epistemologies of the Music Studies. University of Music and Performing Arts, Graz, Austria. For more information, contact (email) symposium2012@dvsmd.de

Mar 27-31

"Bays, Boundaries, and Borders": 72nd Annual Meeting of the Society for Applied Anthropology (SfAA), Baltimore, MD. For more information, see (website) <http://www.sfaa.net/sfaa2012.html>

Mar 29 - Apr 1

British Forum for Ethnomusicology 2012 Annual Conference, Durham University, Durham, UK. For more information, see (website) <http://www.bfeconference.org.uk/>

Jun 13-16

"African Music in the 21st Century— An Iconic Turn?" An International Symposium Celebrating the 21st Anniversary of the African Music Archives Mainz, Johannes Gutenberg University, Mainz, Germany. For more information, contact Hauke Dorsch at (email) dorschh@uni-mainz.de

Sep 4 - 5

Conference on Interdisciplinary Musicology (CIM12), University of Göttingen, Germany. For more information, see (website) <http://gfm2012.uni-goettingen.de/cim12/CIM12/Home.html>

Nov 1-4

57th Annual Meeting of SEM; New Orleans, LA. Joint Meeting with the American Musicological Society and the Society for Music Theory.



U Penn's Irvine Auditorium will be the site of the pre-conference symposium before the annual meeting in Philadelphia (photo: Bryan Redmond, via Wikicommons)

The Society for Ethnomusicology – 2012 Annual Meeting Call for Proposals

The 2012 Joint Annual Meeting of the Society for Ethnomusicology, the American Musicological Society, and the Society for Music Theory will be held on November 1-4, 2012, in New Orleans at the Sheraton New Orleans Hotel. For information on all meeting arrangements and for updates (including details for the Pre-Conference on October 31), please visit www.ethnomusicology.org and select “Conferences.”

For the 2012 Joint Annual Meeting, the specification of a theme and topics has been suspended for maximum programmatic flexibility. With cross-disciplinary confluences occurring regularly now, it seems appropriate to call for proposals not only of particular interest to us, but also that emerge from interests shared across our disciplines. In addition to the familiar elements of our Call for Proposals from previous years, therefore, an additional category of Joint Sessions has been worked out by the chairs of the three Program Committees (see below). The **deadline** for submission of all proposals is earlier than in previous years: 5:00 pm EST, Tuesday, **17 January 2012**.

Submission procedure: All proposals must be submitted electronically. Links to the online-submission websites for both SEM proposals and Joint Session proposals will be provided on the SEM website by mid-December. Detailed information on electronic submission procedures, including the format for all materials, will appear on the websites.

Deadline: Proposals must be received by 5:00 pm EST, Tuesday, **17 January 2012**. No proposals will be accepted after this deadline. In order to avoid website technical problems, it is strongly suggested that proposals be submitted at least 24 hours before the deadline.

Participation:

- No one may appear on the New Orleans program more than twice.
- Authors may not submit the same proposal to more than one of the three program committees (AMS, SEM, or SMT).
- If an author submits different proposals to the AMS, SEM, or SMT, and more than one is accepted, only one of the papers may be presented.

• Additional Limit on Number of Presentations by SEM Members:

SEM policy specifies that, during the regular sessions of the Annual Meeting (including Joint Sessions in 2012), an individual may participate in **ONLY ONE** of the following ways:

- Give one paper (individually or as part of an organized panel)
- Act as a discussant for a panel
- Participate in one roundtable, workshop, performance, or lecture-demonstration
- Present one film/video program
- Participate in one poster session

In addition, an individual may chair **ONE** panel, roundtable, or workshop. Therefore, an individual may submit **ONLY ONE** abstract proposal to SEM. (Organizers of panels may submit an individual presenter abstract as well as the panel abstract.)

PROPOSALS FOR THE ANNUAL MEETING

Proposals for the Annual Meeting are invited in ten categories, as outlined below. All proposals must include a proposal form and an abstract. When submitting a proposal, first select Form A, Form B, or Form C.

A. Individual SEM Presenters Form for single papers, performances or lecture-demonstrations, film/video programs, poster (media) sessions, and workshops (participatory).

B. Organized SEM Session Form for organized panels, roundtables, films/video programs, and workshops (participatory).

C. Joint Session Form for panels or other formats that include a balance of participants from two or three societies and in which multiple approaches, methodologies, or framing discourses are presented.

PROPOSALS TO BE SUBMITTED ON THE INDIVIDUAL PRESENTERS FORM (A)

1. Single Papers: Individual paper presentations are 20 minutes long and are followed by 10 minutes of discussion.

2. Performances or Lecture-Demonstrations: Up to one hour long.

3. Film/Video Programs: One recently completed or in-progress film or video program up to two hours long. Sessions may include an introduction and discussion time. Submit title, subject, and information on an introduction/discussion.

4. Poster (Media) Sessions: Display stations will be set up in a room where presenters can exhibit work in a variety of media and remain on hand during scheduled two-hour periods for discussion. Displays might include posters, audio-visual presentations of research, instrument building, as well as written work made available in a form suitable for informal presentation in a table-top display. Special display requirements (e.g., computer and audio/visual equipment) will be the responsibility of the presenter. Displays should be designed with consideration for the other presenters in the room. The abstract for Poster (Media) Sessions should describe the subject, purpose, and physical/audible characteristics of the display, as well as the audio/visual equipment or table space required.

5. Workshops (participatory): Informal, interactive hands-on session on one topic (e.g., music performance, dance, recording technology) for a maximum of two hours.

PROPOSALS TO BE SUBMITTED ON THE ORGANIZED SESSIONS FORM (B)

6. Organized Panels. Organized panel sessions are 90 minutes or two hours long. A 90-minute panel consists of three papers. A two-hour panel consists of either four papers or three papers plus a discussant. Each presentation (a paper or a discussant's formal response) will be 20 minutes long, followed by 10 minutes of questions and general discussion. The Program Committee reserves the right to suggest the addition of a panelist when an independently submitted abstract appears to fit a panel. (Those interested in a more flexible format with more participants may want to consider proposing a roundtable.) Proposals for organized panels should be submitted by the panel organizer. Include the panel abstract (describing the rationale for the panel as a whole) and abstracts for the individual papers. The panel abstract is particularly critical to the Program Committee's evaluation.

7. Roundtables: Roundtable sessions provide opportunities for participants to discuss a subject with each other and with members of the audience. Sessions of up to two hours long should include four to five presenters. We encourage formats that stimulate discussion and audience participation. The organizer will solicit position papers of up to 10 minutes from each presenter and will facilitate questions and discussion

for the remaining time. Proposals for roundtables should be submitted by the session organizer and must include an abstract outlining the purpose/agenda and organization of the session, as well as the anticipated contributions of each participant (unnamed in the abstract). The organized session form provides a separate space where participants and their institutional affiliations should be listed.

8. Films/Videos: Multiple presenters of recently completed or in-progress films, video programs, or excerpts, together extending up to two hours. Sessions may include introductions and discussion time. Submit titles, subjects, and information on an introduction/discussion. Also indicate the exact duration of each proposed film, video program, and/or excerpt. The organizer must describe the overall subject of the session. List the participants and their affiliations in the space provided in the organized session form, not in the abstract.

9. Workshops (participatory): Informal, interactive hands-on session on one topic (e.g., music performance, dance, recording technology) for a maximum of two hours. The organizer must submit an abstract describing the subject of the session. List between two and five session leaders and their affiliations in the space provided in the organized session form, not in the abstract.

PROPOSALS TO BE SUBMITTED ON THE JOINT SESSIONS FORM (C)

10. Joint sessions: For this special meeting, the Program Committees of the AMS, SEM, and SMT enthusiastically invite proposals for joint sessions, bringing together participants from across the societies. These may take the form of a joint session paper panel or a joint session of alternative format. Guidelines for both are set out below.

- A joint session paper panel is a session that includes a balance of participants from two or three societies and in which multiple approaches, methodologies, or framing discourses are presented. Joint session proposals will be considered as a unit by the relevant program committees for AMS, SEM and SMT, and will be programmed only if accepted by those committees. Proposals must include (1) a session rationale, (2) abstracts for each paper on the session, and (3) a list of equipment needed for the papers. The session rationale must identify the home society of each participant. Paper abstracts included in a joint session proposal are components of the session proposal as a whole, and will not be considered for individual presentation. All proposals will be evaluated anonymously and should contain no direct or indirect signal of authorship. Maximum length: 350 words for the rationale, and 350 words for each constituent paper.
- Joint session papers will be allocated thirty minutes each, twenty minutes for the paper and ten minutes for discussion. Proposals may be for sessions of ninety minutes or two hours. Proposals may also be for a session of three hours, which, in addition to a maximum of four paper proposals, may include one or two respondents.
- Joint sessions of alternative format, that is, other than paper panels, are also encouraged. In AMS terms these are “alternative formats” including, but not limited to, sessions combining performance and scholarship, sessions discussing an important publication, sessions featuring debate on a controversial issue, and sessions devoted to discussion of papers posted online before the meeting; in SEM terms, these are roundtables, workshops, and film/ videos; and in SMT terms, these are special sessions and events of unusual format. Proposals for alternative format joint sessions should outline the intellectual content of the session, the individuals who will take part and their home society, and the structure of the session. As with the joint session paper panels, joint sessions of alternative format should include a balance of participants from two or three societies. Proposals will be considered as a unit by the relevant program committees for AMS, SEM and SMT, and will be programmed only if accepted by those committees. Proposals may be for sessions of ninety minutes, two, or three hours. Maximum length: 500 words.

- Proposals for joint session paper panels and joint sessions of alternative format will be submitted via a shared website, to be announced closer to the submission deadline.
- Any SEM member who presented in 2011 may submit as part of a 2012 joint session proposal.
- No more than two of the participants in a joint session may be from the same home society.

Joint session proposals will be evaluated anonymously by members of the AMS, SEM, and SMT program committees. Proposals for alternative format sessions may include names of participants.

SUBMISSIONS, REQUIREMENTS, AND DEADLINES

About Abstracts:

Abstracts should demonstrate a clear focus or statement of the problem, a coherent argument, knowledge of previous research, and a statement of the implications for ethnomusicology. Carefully observe these and other instructions given on the website.

All abstracts must comply with the following requirements:

- **Abstracts should appear as a single paragraph.**
- **Abstracts over 250 words for SEM sessions will be automatically disqualified. (See different instructions for Joint Sessions.)**
- **Abstracts identifying presenters, fellow researchers, or other participants will be automatically disqualified.**
- **Abstracts must be submitted online by 5:00 pm EST, January 17, 2012.**

SEM membership and pre-registration fees: Following SEM policy, all participants whose proposals have been accepted for the program must be SEM members and must pre-register for the meeting by August 1. This requirement also applies to those who have agreed to be waitlisted. Guest speakers at sessions sponsored by SEM constituent units must be SEM members and must pre-register for the meeting. If necessary, sections should arrange to use their dues to cover membership and registration fees for their guest speakers. **Any presenter who has not purchased an SEM membership and pre-registered for the meeting by August 1 will be deleted from the program.**

Special membership requirement for 2012: A presenter may hold an AMS or SMT membership in lieu of an SEM membership.

Notification of acceptance: SEM members whose proposals have been accepted will be sent pre-registration information around **May 1**. If by May 14 you have not received a message from the Program Committee indicating whether or not your abstract was accepted, please contact Drew Norris, SEM Conference Coordinator, at Indiana University Conferences at semconf@indiana.edu.

Cancellations and no-shows: No-shows inconvenience the chair, discussant, fellow panelists, and audience members. Participants who discover that they are unable to attend the meeting should notify the Program Committee Chair and semconf@indiana.edu immediately. SEM policy does not permit anyone other than the author to read a paper. Pre-registration cancellations made after September 6 will not qualify for a refund.

Special requests: Please indicate potential scheduling conflicts to the Program Committee Chair. If notified in advance, the Program Committee will attempt to accommodate requests, but cannot guarantee a particular time slot.

Charles Seeger Prize: Students interested in having a paper considered for the Charles Seeger Prize should consult the guidelines on the SEM website (www.ethnomusicology.org) under “Prizes.”

Submission and Contact Information

For online submissions of proposals: Go to www.ethnomusicology.org and select “Conferences.”
Submission deadline: 5:00 pm EST, January 17, 2012.

For general conference questions: semconf@indiana.edu or (800) 933-9330 (within U.S.) or (812) 855-4661 (outside U.S.).

For questions to the SEM Program Committee Chair (not for submission of proposals) and for cancellations: Bonnie C. Wade (University of California, Berkeley), bcwade@berkeley.edu.

Deadlines

January 17	Online submission of all 2012 proposals (5:00 pm EST).
May 1	Notifications of acceptances sent with pre-registration information.
August 1	Deadline for receipt of pre-registration <u>and</u> SEM membership fees from individuals whose proposals were accepted or waitlisted.
September 6	Deadline for presenter cancellation and refund of pre-registration fees from SEM members whose proposals were accepted (minus a \$35 handling fee).
October 5	Deadline for registration cancellation refund for non-presenters (minus a \$35 handling fee).

SEM 2012 Program Committee

Bonnie C. Wade, Chair (University of California, Berkeley)
Judah M. Cohen (Indiana University)
Paul Greene (Pennsylvania State University)
Frank Gunderson (Florida State University)
Eileen M. Hayes (University of Northern Texas)
David Novak (University of California, Santa Barbara)
Jeff Packman (University of Toronto)
Tina K. Ramnarine (Royal Holloway University of London)

Society Websites

Society for Ethnomusicology: www.ethnomusicology.org

American Musicological Society: <http://www.ams-net.org/>

Society for Music Theory: <http://societymusictheory.org/>